# Drama Finds New Life In Play About Death

### Arthur Miller's Prize Tragedy Is Set For Long Run on Many Stages

By Jay Carmody

NEW YORK.

From a distance-say the 234 miles between Washington and New York-Arthur Miller's tragedy, "Death of a Salesman," sounds like the most exciting play in 20 years. From a seat in the Morosco Theater on West Forty-first street, it sounds even more exciting. Mr. Miller's play is not indescribable, but it is best destribed in the author's own words, the sad, beautiful words which tell the story of Salesman Willy Loman.

Even beyond the honor of its prizes, including the Critics' and Pulitzer Awards, this is a splendid work. It is drama as theatergoers dream it, and as almost nobody writes it. It not only provides audiences with a shattering emotional experience, it also redeems the drama from the mediocrity which has so long been its

#### Hero a Most Unheroic Man.

Brooklyn-reared Miller has concentrated his eloquence on a most unheroic hero in "Death of a Salesman." His Willy Loman is the common man; a traveling salesman who wastes his life on daydreams. He fancies success instead of achieving it. The home he thought he owned is paid for on the day of his funeral; the sons he idolized are rotten failures; the electric refrigerator wears out before the final installment is paid, and the job he fancied himself as doing so well, fades out on him when he needs it most.

Out of Willy's complete failure, Author Miller has made pure poetic tragedy, yet it is not so much a depressing play as an exalted experience in theatergoing. The playwright, of course, is not alone in this accomplishment

sponsored by Producers Kermit Bloomgarden and Walter Fried. The play, a blending of journalistic realism and dramatic impressionism, has been brilliantly directed by Elia Kazan. It is powerfully acted by an expertly chosen cast headed by Lee J. Cobb, Arthur Kennedy and Mildred Dunnock. Its setting, a Brooklyn home suffocating in the pit of an apartment house canyon, is the season's brightest gem from Jo Meilziner's imagination.

Chicago and London, which soon will join New York in having companies playing "Death of a Salesman," also will find Willy Loman an unforgettable play hero.

#### Compassion Blended With Humor.

Willy is a figure drawn with great compassion, but, because Miller is an inspired dramatist, not without touches of bitter-

As the play opens, he staggers back from an incompleted sales trip. His mind has cracked under the strain of knowing that his dream is dead, or at least dying. Nothing ever really was as he pretended it to be except the love and loyalty of his gentle wife. The solace of this is denied him because he never appreciated this companionship.

Now at 63, Willy is overwhelmed with a failure that he cannot admit even to himself. His energy gone and his mind going, he must redeem himself for wasting his life on a dream. His one wan hope is the idolized older son, Biff. If he can only get Biff started; Biff, the former high school athletic star who learned long before Willy ever knew it that his father was a complete phoney.

The bitter years of wandering have not entirely destroyed Biff's feeling for his father, however. They have left a remnant of filial love and a heart full of pity and out of these the boy tries to sidestep the catastrophe settling upon the Loman house. It is only a half-hearted try, foredoomed to failure. In the end, Willy must explate the sin of dreaming by committing suicide in the hope that his insurance will buy happiness for the family he loved, and which his weakness always betrayed.

Flashback Expertly Used. Miller's bitter biography of Willy Loman is an expertly made play. It makes brilliant use of the flashback to trace the hero's crushing immediate experience back to its remote source. Each of his mistakes in dealing with his sons, his home, his job, is illustrated not only in its effect, but in its origin.

This is brought off with as much technical brilliance as the theater ever achieves and might well leave even the movies envious of its economy and eloquence. In scene after shattering scene. time is bridged with a sureness that only Kazan as a director possesses in the current theater.

"Death of a Salesman" is blessed with a series of stunning performances. Best, of course, is that of Actor Cobb as the crumbling salesman; a man whose life was a masterpiece of selfdeception and betrayal. No more than a short step behind is Kennedy's evocation of the bitter older Loman son whose heart died when he was young. Mildred Dunnock's mother is a simply made and touching portrait of the wife whose loyalty surmounts the most catastrophic tests. Tom Pedi's waiter, a variation of the bartender he played in O'Neill's "Iceman" is a comparably praiseworthy comedy bit and such others as Howard Smith, Winnifred and Thomas Chalmers are superlative.

No contemplation of death could be better calculated to keep

and who gave up opera for a lead role in the musical "South Pacific," Pacific' runs through 1950, and of bread.

approaches to Pinza's dressing some people call a haphazard

room usually are thronged, despite fashion. At 13 he took up his

man. Most of the onrushers are worked on a railroad and for a

the show at the Majestic and got When the First World War came,

"Thank you, thank you," said with my wife and two children."

When they had gone he said, most glamorous men in the world. "Would you mind if my boy rub-bed me while we talk?" He ripped over 6 feet, with an enormous

hundred times.

Ezio Pinza swapped the Metro-

This is like leaping from a sway-

"oh-ing" and "ah-ing" women.

Figs in Thanks.

a sweat-stained GI shirt from his

body and a valet splashed witch-

It is extremely rare for a man in his middle 50s to abandon a

field in which he has been spec-

hazel over his shoulders.

tacularly successful.

to send you some black figs."

you were wonderful."

another.

hastily slammed.

Instead of once a month or so, show he said:

We called on Signor Pinza after bicycle rider.

"Oh, Mr. Pinza," cried a tall captain of artillery.

Ezio Pinza Thinks 'South Pacific' Success

May Mean a Permanent Farewell to Opera

By George Tucker

politan Opera for Broadway—and for a speaking and singing part the ladies now pursue him more in the fabulously successful stage with relish. He does refrain from

he has to face them six nights a to my long career in grand opera. sends out for "a sandwich." This

week and at twice-weekly mat-inees. But the handsome basso, thing different, to grow and ex-who never lacked feminine fans

role in the musical "South Pacific." after that I will have to make up is handling his rapidly growing my mind. There have been many with the Met and with various with the Met and with various

over any more, flings them a few kisses and retreats into his dressing room, where the door is hastily slammed. I may go to Holly-wood."

In the stage. I may even maestros have always been friendly and he is without temperament. He never sulks, never complete. opularity very well.

He bows until he can't bend offers for the stage. I may even maestros have always been friend-

the entreaties of a valiant door- father's trade of carpenter. He suddenly called: 'Doris, come and

time he was a cross-country

Italian Army. He came out a

"I think I have sung Don

ing limb into a bear trap. The plans. His life develops in what signed him, great or small.



KEEPING THE THEATER ALIVE-In "Death of a Salesman," reported on just to the left by Jay Carmody, Arthur Miller has written the most exciting play in 20 years. In the scene on the left here, the salesman, Willy Loman (Lee J. Cobb), is helped to his feet by a waiter (Tom Pedi) shortly before

starting on his "final journey." On the right is Willy's family, his loyal wife (Mildred Dunnock), and two sons (Arthur Kennedy and Cameron Mitchell), who rank among his failures.

### Kiss 'Em and Kick 'Em in Equal Proportion Is Widmark's Plan for Future Heroines By Sheilah Graham

"Women love neurotics," says Richard Widmark. "It gives them acters in radio.

with a modified version of his famous movie giggle, "I played eight neurotic husbands. In 'Ethel and Albert' I was Albert. And Albert had every kind of neurosis. In 'Joyce Jordan' I was the But in real life if a man is a neurotic, it's good-by marriage."

"You sound like an expert on neuroses," I say. "Oh, no," replies Dick. "I was only fooling." And for the record, Widmark he has taken success in easy stride.

"That's because I earned as much money in radio as I do in Hollywood," Dick explains. "Of course, no one knew me in radio. But there are more anonymous big salaries earned in radio than any one realizes.

### Tested, That's All.

"One of my friends, a man you've never heard of, never earns less than \$85,000 a year. Everett Sloane (he was Rita Hayworth's crippled husband in "Lady from Shanghai") made a fortune in radio. So did Paul Douglas, years before any one heard of him on the stage or in pictures. Of course, it doesn't happen to every one. I guess it's the same as Hollywood -you have to be in the select cir-

chest and close-cropped brown

He never has taken special care

overeating before a performance,

In all his activities Pinza is

a great star in opera he sang

His admiration for women as

frank and open as ever, Pinza

But when he gave up the "Met" hair. His eyes wrinkle pleasantly.

"I think this is perhaps good-by but after the curtain is down he

Pinza does not make definite without question any part as-

Widmark was almost in the the ultra-peaceful side. Wife a feeling of superiority." Dick is movie select circle back in 1943. Jean formerly was a radio script the man who knows his subject. He was flown here to test for writer—she was Dick's high school For five years, before hitting the "Bataan." Robert Walker snagged sweetheart at Lake Forest, Ill. Hollywood jackpot in "Kiss of the role and Dick flew back to his "We go to, shows in the evening. Death," he played neurotic char- soap operas. It was his juvenile or to friends' homes," Widmark ead in "Kiss and Tell" that finally explains. "We rusticate on the resulted in a long-term contract beach with our 31/2-year-old "In 'Big Sister,'" he tells me at 20th Century-Fox.

"In my first four pictures, I beat I'm in the sunshine playing tenup women. In 'Down to the Sea nis or swimming.' in Ships,' there were no women to beat. In 'Slattery's Hurricane," "I started to act at Lake Forest I got to play some love scenes College in Illinois," he says. "I with Linda Darnell." Just to keep played Paul Muni's role in 'Counkicked-around hubby. And it was the balance right, Dick also had sellor at Law.' I was great-I supposed to be an ideal marriage. to slap Veronica Lake in the thought. In the summer I worked same picture.

#### "It's All Work."

in the future, he will kiss 'em only by the gross. I always bake and kick 'em in equal proportion. when I'm upset about anything. "They believe that as a hero 50 seems to be one of the better ad- per cent of the time, I'll be more justed actors in Hollywood. And valuable to the studio," says Dick. When I ask him which he'd college. (My family weren't over-

rather be, hero or heel, he asserts, burdened with money.) Then I "It's all work. But women, who went to New York in '38. I was love a man more because he slaps very lucky; I had an easy time them around, ought to have their A friend of mine was in radio heads examined. I don't get it- and got me in right away. I've worked harder in Hollywood than it's too Freudian for me." at any time in my life-made six

#### Coming Attractions AMBASSADOR-"We Were

Strangers," with John Garfield, starting Thursday. CAPITOL-"Africa Screams," with Abbott and Costello.

COLUMBIA—"Red Stallion in the Rockies," with Jean Heather, starting Thursday. DUPONT-"Tragic Hunt," with Nino Gioli, starting

Wednesday. KEITH'S-"The Judge Steps Out," with Ann Sothern,

starting Wednesday. LITTLE—"Damned," with Fosco Giachetti, starting Wednesday

METROPOLITAN-"Since You Went Away," with Jennifer Jones, starting Thurs-

NATIONAL-"Mr. Smith Goes to Washington," with Jimmy Stewart, starting Wednesday.

PALACE - "The Stratton Story," with Jimmy Stewart. TRANS-LUX-"Tulsa," with Susan Hayward. WARNER—"We Were Strang-

ers," with Jennifer Jones, starting Thursday.

The Douglas Hyde Gaelic Society Washington, D. C. Sponsored by the D.C. Recreation Dept. Presents Its

### Spring Festival of Irish Music and Dance

Roosevelt High School Auditorius 13th and Upshur Sts. N.W. May 20, 1949, 8:30 P.M. fickets available at Roosevelt box office.
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"ALIAS NICK BEAL"

METROPOLITAN CONTROL OF THE CONTROL

'BAD BOY'

ber of "TO HELL AND DACK" WYATT

NOLAN

WARNER

tell him about the women.' Mrs. Pinza, the pleasant, blue-This will be an opportunity to enjoy an evening of traditional Irish music and dancing. Among the artists appearing on the program will be Frances Mohan. New York mezzoprano, and Gilbert B. Spirlet, Washington violinist. eyed daughter of a New York in just ahead of a swarm of Pinza enlisted as a private in the dentist, came into the room. "Why don't you tell him what the man said on the radio?" she lady with braided hair, "my hus- After that he began to sing. He said. 'Forget the women-Pinza

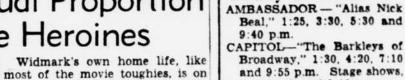
band said I wouldn't like it be- made his American debut in 1926 has given middle-aged men a new cause you were long trousers and and has sung about 75 different lease on life." covered your beautiful legs. But operas, many of them about a 4th BIG WEEK Giovanni' about 150 times, and "You sang like a god," said maybe I am a little bored with the Met. I hate to travel. With A third sighed, "In the fall, South Pacific' I will not have to when the figs are ripe, I'm going go on the road. I can remain "Thank you, thank you," said Pinza is widely popular in the Pinza, bowing for the thousandth United States. National polls have ranked him among the 14

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PRODUCTIONS INCORPORATED PRESENTS







daughter Ann. I'm happiest when

on a ranch in Montana. One

time I worked in a big bakery.

I'm good at baking bread, but

One of the Nice Guys.

pictures in 16 months."

a careless dresser.

he is in case he's wanted.

Tierney.

"I taught for two years at the

The Widmark's live in the home

rented from Mr. and Mrs. Claude

Rains in Brentwood. "I won't

Dick's one of the nice guys in

this business, causes no trouble at

(Released by North American Newspaper Alliance.)

40W NATIONAL E AT

AIR CONDITIONED

DOORS OPEN 12:45 P. M.

COMFORTABLY COOLED

and 9:55 p.m. Stage shows. 3:35, 6:25 and 9:15 p.m. COLUMBIA-"A Connecticut Yankee," 12:55, 3:05, 5:15, 7:25 and 9:40 p.m. DUPONT - "Hamlet," 2:30.

Today's Schedules

5:30 and 8:30 p.m. HIPPODROME-"Music Festival"-last complete show 7:45 p.m. KEITH'S - "The Window,"

1:45, 3:40, 5:35, 7:30 and 9:30 p.m. LITTLE—"Monsieur Vincent, 1, 3:05, 5:10, 7:25 and 9:35

METROPOLITAN - "Bad Boy," 1:30, 3:34, 5:35, 7:40 and 9:45 p.m.

NATIONAL — "Jigsaw." 1:40. 3:20, 4:55, 6:30, 8:15 and 9:50 p.m. PALACE - "Mr. Belvedere Goes to College," 1:35, 3:40, 5:40, 7:40 and 9:45 p.m.

PLAYHOUSE - "Quartet," 1:10, 3:20, \$:30, 7:40 and 9:50 p.m. PIX—"Secrets of a Ballerina

1:40, 4:30, 7:20 and 10:10 TRANS-LUX -- "Portrait of

JENNIE," 1:25, 3:10, 6:45, 8:30 and 10:15 p.m. WARNER-"Alias Nick Beal. 1:30, 3:35, 5:40, 7:45 and 9:50 p.m.

#### buy a house—the prices are too high." He drives an old car, is Wrong, but Fiercer

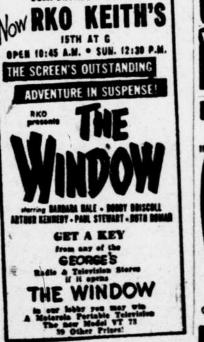
HOLLYWOOD. Most fans probably won't know the studio. He is so kindhearted, the difference, but the stevedores

that he can't even play a practical are going to chuckle when they joke for fear he'll hurt some one's see wharfside scenes in "I Marfeelings. Even on his days off- ried a Communist." very few and far between-he calls Movie Dock Workers Robert

the studio to let it know where Ryan and John Agar don't use the short, stubby hooks which "Eventually," Dick tells me, "I stevedores have carried for years. want to give up acting and, in-Director Robert Stevenson mixed stead, produce. I've always been these in favor of larger, more forinterested in that end of the midable baling hooks.- Why? Bebusiness. From his present sched- cause Ryan and Agar stage a rousule of pictures, that won't be for ing dock fight, and the baling some time. Everyday 20th-Fox hooks look fiercer, photograph betannounces a new movie for him. ter. The next one will be "Whirlpool," in which he will co-star with Gene

LAST 3 DAYS YEAR'S BEST FOREIGN FILM Monsieur

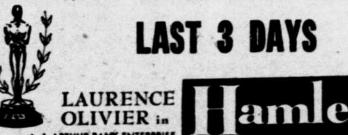




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# 'Blood and Flour'

### That's a Film Title After Revision For Export

By Howard G. Heyn HOLLYWOOD.

that these boys served apprentice- that same year ships naming railway coaches.

"Quiet Pastures." is liable to turn signed their inscription "Samantha Steps Out." To the 1941.

office bait.

ess of retitling films for foreign distribution. Biggest headaches, usually, are phrases popular in the United States but meaningless

elsewhere "Mexican Hayride" was renamed for that country on the assumption, no doubt, that hayrides are a Nordic custom. The picture pecame "Sangre y Farina" ("Blood and Flour"), a comic became takeoff (the studio hoped) on the famous "Sangre y Arena" ("Blood and Sand")

"Family Honeymoon" became Luna sin Miel" ("Moon Without Honey") for Latin Americans. In (See HEYN, Page C-7.)



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famous Chinese Theater, he met

with a tremendous psychological

Fleeting Fame

By Footprints

By Harold Heffernan

HOLLYWOOD

Is Marked

response Though still the meeca for thou sands of tourists each year, the "Bandwagon," being produced at man plays himself. William Powell enacts an old-time movie star and Grauman personally guides his feet into the cement.

The scene is played with com plete dignity, even though back in 1936 this same Bill Powell inaugurated a gag trend in the hitherto pseudo-sacred ceremony. Powell inscribed a pavement pun: "Sid, old boy-I am happy

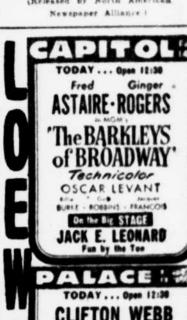
to put my foot in it with you Later Al Joison planted his kneeprints ("Climb up on my knee, sonny boy") in the fore-

Eddie Cantor drew a large banjo-eye inscribed, "Here's looking at you." Sonja Henie carved her skate-prints in 1937, and went native with a Norwegian inscription, "Til-Lykke-Always." The four Mark brothers did a joint one with a harp drawing for Harpo

The first star to make her mark at Grauman's was Norma Tal-Strange are the ways of the madge. The date was May 18, men who title movies. Even so, 1927. Mary Pickford and the late there is no support for the theory Douglas Fairbanks were next in The only still happily married

couple represented is Barbara A picture first called, say, Stanwyck and Robert Taylor, who up on the screen with a tag like Sid-We love you," on June 11,

moviegoer, if he knows about the Grauman has made his bad switch, this may look pretty silly. guesses, of course, but that is a depressing side he never wishes But the idea behind this jittery to discuss. It's a simple matter juggling makes some sense, even of record, however, that laborers when the fifth and final title periodically drop around in the doesn't. A "hypoed" title is box- dead of night to chisel out slabs containing the prints of greats Even more devious is the proc- who have skidded into oblivion.



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